THE GALLERY

JUNE/JULY 1984 VOLUME 6 Art Gallery of Ontario NUMBER 5

Hockney Paints the Stage

Internationally celebrated as a consummate painter, draughtsman, and photographer, David Hockney has emerged in the past decade as one of the world's leading stage designers.

Hockney Paints the Stage, opening at the AGO June 8 through August 12, showcases the lively reciprocal relationship between his paintings and theatre designs. It includes 237 drawings, paintings, set models and seven re-creations of sets – about a fifth of their original size to reproduce the general feel rather than the exact lineaments of the stage. The exhibition premiered at the Walker Art Center in Minneapolis in November 1983, then travelled to Mexico City. After the Toronto showing, it will tour to Chicago, Fort Worth, and San Francisco.

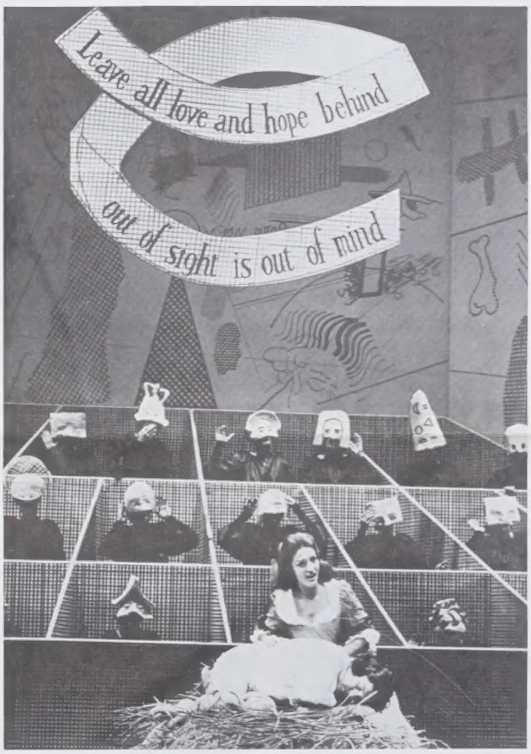
David Hockney is among the most inventive and versatile artists on the scene, says Martin Friedman, director of the Walker Art Center. "He's very difficult to categorize. He's more than a painter, more than a printmaker and more than a theatre designer."

Hockney, now 46 years old, emerged as an engaging *enfant terrible* in London, England of the 1960s. The theatrics of popular culture and the anti-establishment revolution in the visual arts encouraged both style and invention. These were qualities the young Hockney – fresh from the Royal College of Art – had in large supply, notes Friedman in the exhibition catalogue. "His paintings of this period, bold in scale, colour, and theme, were a felicitous mélange of figurative and abstract forms, ranging from surreal landscapes and interiors to factual ink and brush portraits. His fantasy world was inhabited by magicians, hypnotists, actors, nudes, elephants, snakes and monster-like personages. Anonymous in feature and stance, many Hockney figures, even in this early phase, were characters in enigmatic little dramas."

Vacillation between stylistic poles has characterized Hockney's art. Theatre and music have always been a part of his life, and so has an interest in exploring new areas beyond painting, drawing, and printmaking.

Hockney Paints the Stage demonstrates his ability to draw upon a rich store of imagery, much of which appeared in the early paintings. A vocabulary of symbols surfaced from his travels, from art history, and from his immediate surroundings, with subject matter ranging from figures and objects to landscapes. Friedman notes that his ". . . determination to make art out of illustration places his work somewhere between Pop Art, whose subject matter comes from the everyday world, and the long-established descriptive tradition in British painting."

Hockney's painting up to the mid-1970s reveals at least four general subjects that have affected his stage design: theatre, with actor and curtain; Egyptian-inspired motifs – pyramids, great stone sculptures and figures drawn in profile; reference to "modern art" styles and free utilization of Fauve and Cubist techniques, and finally, the colour, light, and sybaritic lifestyle of California (where Hockney has lived since 1964).



Bedlam scene from *The Rake's Progress* as performed at Glyndebourne Festival Opera, 1975. Costumes and set designed by David Hockney. On June 9, David Hockney comes to the AGO to discuss the work in this exhibition. See Events section for details.

David Hockney (British, 1937–), *Harlequin*, 1980; oil on canvas, 121.9 x 91.4 cm. Collection of the artist © David Hockney, 1980.

Members and their guests are invited to preview *Hockney Paints the Stage* and enjoy an afternoon and evening at the Gallery, Thursday, June 7.

- exhibition opens at 2 pm
- opening ceremony with David Hockney in the Walker Court at 6 pm
- a book signing with the artist, from 8-9 pm
- wandering mimes and jugglers
- talks and tours in the Permanent Collection galleries
- tea and Mozart in the Walker Court in the afternoon
- bar service
- music and coffee in the Walker Court at night
- Members' Lounge open. The Restaurant open from 5 pm for dinner; reservations recommended.

The artist was closely involved with the development of *Hockney Paints the Stage*, re-creating seven three-dimensional paintings or "environments" especially for it.

In 1974 Hockney was commissioned by the Glyndebourne Festival Opera in England to design sets and costumes for Stravinsky's *The Rake's Progress*. In a nearly full-scale reproduction of his work for that opera, Tom's morning room, adorned with the exotic trinkets of the bearded lady and Baba the Turk, and Bedlam, the London madhouse where Tom ended his days, are presented as a tableaux that dominates two corners of a gallery. These richly detailed works are a stylistic homage to 18th-century British artist William Hogarth, whose paintings and prints first used the *Rake* theme.

From Glyndebourne's 1980 *The Magic Flute*, Hockney's mural shows the kingdom of the high priest Sarastro in the desert sands of Egypt, with the fantastic animals lured from the forest by the music of Papageno's flute.

In 1979 Hockney began a series of sets for the Metropolitan Opera in New York: a French triple bill of musical theatre which included Satie's ballet *Parade*, Poulenc's opera *Les Mamelles de Tirésias*, and Ravel's opera *La'Enfant et les Sortilège*. They were first performed in February 1981, and the next year, another triple bill (this time, ballet) – Stravinsky's *Le Sacre du Printemps*, *Le Rossignol* (based on Hans Christian Andersen's tale of the nightingale), and the opera-oratorio *Oedipus Rex*.

From Ravel's *L'Enfant et les Sortilèges*, part of the French triple bill, the magnificent garden scene is a highlight of *Hockney Paints the Stage*. The garden, filling half a gallery, is entered through a great door in a wall of a Norman farmhouse. Under an enormous red tree, visitors encounter fanciful creatures of a child's dream – bats, dragonflies and frogs.

From *Les Mamelles de Tirésias*, Hockney portrays the village square of the mythical town of Zanzibar in southern France. For this setting he has painted fragments of figures, props, and architectural elements on canvases of various sizes, and arranged them as a brilliantly hued three-dimensional collage.

Among the designs inspired by Stravinsky's music for *Le Sacre du Printemps* are two discs, representing earth and sky. Finally, Hockney suggests the ancient Chinese court he designed as the set for *Le Rossignol* in a room filled with 150 small paintings, arranged and stacked into a collage, to depict the emperor, the nightingale, and other characters and events from the Hans Christian Andersen tale.

Hockney Paints the Stage is accompanied by a 228-page volume, which examines the relationship between the artist's exuberant creations for stage and his work in other media.

The Toronto exhibition is sponsored by the Midland Bank Canada.

Preparing for the 'Last Supper'

André Dutertre after Leonardo da Vinci, *Last Supper;* gouache drawing, 55.9 x 106.7 cm. Ashmolean Museum, Oxford.

When Leonardo da Vinci completed his mural of the *Last Supper* in the Dominican convent of Santa Maria delle Grazie in Milan in late 1497 or early 1498, it was immediately hailed as a masterpiece. It has since become one of the most universally familiar images of the western world. A strikingly original interpretation of a subject that has been treated many times before in Christian art, the painting has had a profound effect on generations of artists. It significance as a milestone in the history of art cannot be overemphasized.

Sadly, the *Last Supper* began to deteriorate almost as soon as it was painted, and it has been known over the centuries primarily through a multitude of drawn, painted, and engraved copies. Its deterioration was caused in part by the dampness of the refectory wall and in part by Leonardo's use of faulty techniques. During the last 400 years frequent attempts to restore and overpaint the mural have obscured much of the master's original work. An extensive cleaning and conservation project is currently underway and has been greatly aided by the presence of a small but very important group of chalk and pen and ink drawings.

Leonardo: Studies for the 'Last Supper' from the Royal Library at Windsor Castle, an exhibition of 20 rare preparatory studies made by Leonardo and his pupils for the *Last Supper*, is on view at the Art Gallery of Ontario from June 2 through August 12, 1984. The drawings are accompanied by a number of photographs and didactic panels as well as a life-size reproduction of the mural itself which shows its current state of conservation. This reproduction was created using a special Polaroid camera which made several large-format photographs directly from the painting without the intervening steps of negatives or enlargements.

Early accounts of Leonardo's work on the *Last Supper* stress his originality in making a variety of figure types, all of which were "true to nature." In other fifteenth-century Italian versions of the theme, Judas is seated on the opposite side of the table from Christ and the other disciples, and each of the figures occupies his own space, isolated from his neighbours. Leonardo's grouping of the figures in threes and their animated facial expressions created an emotional impact which was radically new. The sensitivity and psychological penetration of the drawings suggest what must have been present on the mural in its original state.

Leonardo is known to have searched relentlessly for appropriate live models for his paintings and to have had a persistent interest in physiognomy. Carlo Pedretti writes in his catalogue essay that two of Leonardo's most characteristic and most beautiful drawings, the *Study for the Apostle James the Greater* and the *Study for the Apostle Philip*, "best illustrate Leonardo's approach to the live model. As portraits of real persons, they show the vitality and sentiment that the corresponding figures in the painting were to express on a more idealised level. They belong to the stage of a direct yet carefully thought out impression."

Leonardo's studies for the heads of the apostles form the nucleus of the exhibition. Other drawings which are by or after Leonardo relate to details of the mural and help to reconstruct its original appearance. An early drawing by Leonardo for the mural composition records that he had originally intended to follow a conventional format with Judas on the opposite side of the table. A beautiful profile portrait by a pupil of Leonardo at the time he was at work on the mural provides a fitting conclusion to the exhibition.

Toronto is fortunate in being the only Canadian stop on the exhibition's itinerary and one of two in North America. *Leonardo: Studies for the 'Last Supper' from the Royal Library at Windsor Castle* was made possible by the generosity of Her Majesty Queen Elizabeth II who kindly agreed to lend the drawings from the Royal Collection. The catalogue was prepared by the leading authority in the field, Professor Carlo Pedretti of the University of California, and also includes an essay on the *Last Supper* mural by the late Kenneth Clark. The current restoration in Milan is funded by Olivetti Corporation and this exhibition is presented by Olivetti Canada Limited.

Brenda Rix is Assistant Curator of Prints and Drawings.

A Painter of Montmartre

by Brenda Rix

George Bottini (1874-1907) had a short and tragic life. Just when he was beginning to achieve notice in Paris as a promising young artist, he died in an asylum for the insane. He left no more than 20 oil paintings, approximately two hundred watercolours, some etchings, drawings, and a few lithographs and woodcuts.

George Bottini: Painter of Montmartre, on view at the AGO in the Margaret Eaton Gallery from July 21 to August 19, reassesses Bottini's contribution to the paintings of Montmartre during the *belle époque* at the end of the 19th century. The exhibition has been organized by Edna Carter Southard for the Miami University Art Museum in Oxford, Ohio. Dr. Southard's catalogue, which is the first monograph about the artist, traces the artist's brief career, and provides an overview of the stylistic evolution of his work.

Montmartre had originally been a picturesque village in the middle of Paris, but by the early 19th century, artists were attracted to the area by the cheap rents and the bohemian way of life. Bottini was born in Montmartre and never moved away from the neighbourhood. In 1899 Gustave Geoffrey called Bottini "a child of Paris . . . he saw from his first looks the interloping world of gallantry which has its sadness under its cynicism. He is still too young to see how really sad they are."

Bottini's work has often been compared to that of his colleague, Henri de Toulouse-Lautrec. Both artists studied at Fernand Cormon's atelier at the same time, lived on the same street, and frequented the same bars. Bottini's subject matter and some of his compositions reflect those of Lautrec, and both artists were interested in Art Nouveau and in the lithography technique.

The range of Bottini's subject matter was more limited than Lautrec's but both dealt with brothel scenes and café life.

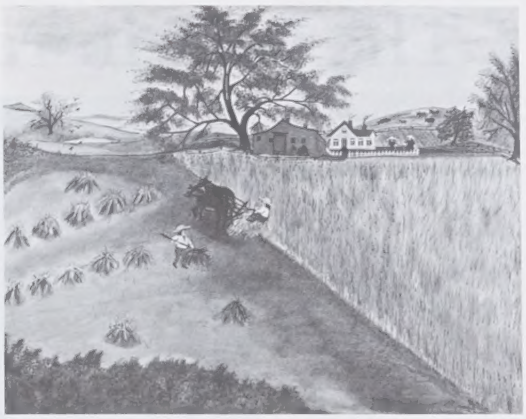
Although Bottini was more successful on a small scale, he always considered his small watercolours to be less important than his larger oils. He strove to have his oil paintings accepted at the prestigious Salon exhibitions and accomplished this in 1905, 1906, and 1907. It was in his small gem-like works, however, that he was most innovative. He often used mixed-media, combining tea, coffee, iodine or gouache with watercolour to create dark, brooding effects.

Bottini was admired for having captured the mood and atmosphere of turn-of-the-century Montmartre. He achieved this through his use of rich, dark yet luminous colour, through his unusual organization of the picture space which sometimes owed to Edgar Degas, and through his ability to sympathetically record the fashionable charm of the soulful-eyed ladies of the night, the "lilies of the Rat Mort."

This exhibition of 71 works, many of which were borrowed from a private Canadian collection, will provide an introduction to this long-forgotten artist whose works convey the charm and elegance of a special time and place.

Brenda Rix is Assistant Curator of Prints and Drawings.

Canadian folk artist remembered



Francis Silver (Canadian, 1841-1920), *Harvesting*; oil on canvas, 56.2 x 71.5 cm. Collection of Brian R. Alexander.

by Christine Boyanoski

Canadians are only just becoming aware of the artistic merit of the art forms indigenous to this country. Since the turn of the century, there have been repeated attempts to identify a distinctive Canadian artistic identity, which gave rise to groups such as the Canadian Art Club, the Group of Seven, and the Canadian Group of Painters. The sources of their work, however, were rooted to varying degrees in contemporary European artistic concerns. Perhaps the most untainted view of this country lies in the work, not of its professional painters, but in what the late J. Russell Harper has called "a people's art," which mirrors everyday lifestyles in an accessible way – that is, the work of native, primitive folk painters such as Francis Silver.

Francis Silver was born Francis da Silva in Portugal in 1840 (he Anglicized his name subsequent to his arrival in Canada). He landed in Hantsport, Nova Scotia while still in his teens, probably as a crew member aboard a saltfish vessel. (During the 19th century there were strong commercial links between Madeira, a Portuguese colony, and the east coast of Canada.) Like many men of his generation involved in the maritime community, Silver decided to settle ashore.

Silver worked in Hantsport for Ezra Churchill & Sons, a company that built and operated a fleet of sailing ships. He worked as a sailor, cooper, gardener, carpenter, handyman, and coachman and undertook to paint murals on John Churchill's basement walls in spite of a complete lack of artistic training. More murals and paintings on sailcloth decorated the carriage house on the Churchill estate. Silver's work is a direct response to the social, political, and economic issues particular to his times and to the region, executed in a style characterized by spontaneity, simplicity, incorrect draughtsmanship, and the use of unorthodox colour. Silver's paintings and murals depict political issues such as the settlement of the fisheries dispute in the 1870s and reciprocity with the United States.

Other themes to which he turned his attention were Biblical (Silver held strong religious beliefs), or illustrative of the local scene, particularly of maritime activity and the Churchill shipyards. Ships at sea, in port, or in distress form a major part of his artistic repertoire. Those latter works, in particular, bear a strong resemblance to French Canadian and Portuguese *ex voto* paintings, which similarly were done on wood panels, but as a thanksgiving to God. They are usually accompanied by a strip of text which explains the picture. Portuguese *ex votos* are distinctive in their patterned borders, a detail which Silver has borrowed for his murals. Here, his Portuguese roots are particularly in evidence.

This exhibition, which opens at the AGO June 15 in Gallery E, and which contains a total of 33 paintings and murals, will roughly coincide with the celebration of the *Dia das Comunidades Portuguesas* or Day of the Portuguese Communities. This festival commemorates the death of Luis de Camões (d. 1580), the celebrated epic poet who holds a foremost place in Portuguese cultural history. The exhibition will underline Canada's unique character as a cultural mosaic and will demonstrate how naturally a settler in this country combined elements of his own native tradition with subjects of local concern in a fresh style that sprung from the grass roots of Canadian society.

Organized and circulated by the Art Gallery of Nova Scotia, *Francis Silver 1841-1920* is supported by the Museum Assistance Programme of the National Museums of Canada. A fully-illustrated catalogue accompanies the exhibition.

Christine Boyanoski is Assistant Curator of Canadian Historical Art.

Special fund provides important sketches for AGO collection

by Marie Fleming

Five pencil sketches by Michael Snow and Graham Coughtry are recent AGO purchases, made possible by the Peggy Lownsbrough Fund. The Fund was established in 1981 as part of the Art Gallery of Ontario Foundation, with generous donations from the family of Mrs. Lownsbrough, the Toronto-Dominion Bank, and friends. It honours Mrs. Lownsbrough's great contribution to the Gallery and, through the income from the invested funds, provides monies specifically for the acquisition of preparatory works (sketches, plans, maquettes) that relate to Canadian works of art in the Gallery's Collection.

I was fortunate to know and work with Peggy Lownsbrough, to enjoy her intelligence, integrity, wit and grace. She made important contributions to the Women's (now Volunteer) Committee in its formative years, becoming its president in 1955. She served on its first "Purchase Fund Sale" committee, concerned until 1950, both with purchasing art and with supporting contemporary Canadian art through an annual exhibition and sale. She was chairman of the committee from 1953 to 1955. Appointed in 1956 to the Gallery's *Canadian Collection Committee* (renamed in 1960 to the *Canadian-American Collection Committee*), Peggy became its chairman from 1958 to 1962. She was also a member of the Board of Trustees of the Gallery and was instrumental in developing the Gallery's Education and Extension Programs.

It is fitting that Michael Snow's recently purchased two pencil sketches are *Studies for the Walking Woman* (1961) and *The Rolled Woman I* (1961); the first *Walking Woman* work entering the Gallery's Collection (now there are seven) purchased under Peggy's chairmanship. The sketches are preliminary studies for a stereotyped female silhouette (full-breasted, buttocks rounded, arms and legs in rhythmic motion), a model he was to use over the next six years in a vast number of variations/investigations. The female figure is caught, as by a camera, in the act of walking and seen as a "slice of life," with extremities (feet, hands, crown of head) sliced off by some invisible framing device – material, perceptual, or maybe behavioural.

Graham Coughtry (Canadian, 1931–), *Study for Morisco #8*, 1980; pencil on paper, 35.5 x 26.7 cm. Art Gallery of Ontario, Gift from the Peggy Lownsbrough Fund, 1982.

In the first study three figures are interrelated compositionally; they increase, from left to right, in size and completeness, and they present at the same time three different viewpoints – front, side, back. The cropping is depicted not by means of framing lines but through the figure's outline, which neatly amputates legs and arms, first, at elbow and knee (where breaks often occur in damaged classical sculpture); then, at wrist and ankle. In the second study, one figure is both static and whole, while the other, a walking figure, has extremities amputated including a projecting elbow. What is evident here is the equal importance given spatial voids and the enclosed figural silhouettes.

Michael Snow (Canadian, 1929–), *Two Untitled Studies for the Walking Woman Series*, 1961; graphite on paper, 28.6 x 28.0 cm and 26.0 x 24.1 cm. Art Gallery of Ontario, Gift from the Peggy Lownsbrough Fund, 1984.

Graham Coughtry, like Snow, is a Toronto-based artist in his mid-fifties. His three pencil sketches are preliminary studies (#2, #8, #11) for *Morisco*, 1980, a painting in the Gallery's Collection. Coughtry has been enthralled with the human figure for most of his painting life. Compared to the erotically and pictorially exuberant works of the 1960s, *Morisco* may seem almost monochromatic, almost abstract, but it reveals sensuous paint handling, colour orchestration, and suggestions of figurative forms that merge each with the other and with their space.

The sketches are not only informative regarding the development of his theme but are effective variations on it. At the bottom of study #2 is an inscription: "'Morisco' – in the Alhambra dusky people made love and geometry." It encourages one to find suggestions of Muslim architecture (arch, decorative details) as well as two entwined figures splayed across intimations of a geometrical plan. In #8 and #11, architectural underpinings and the diagonal thrust of the bodies intermingle, loosen, and become abstracted. Although shading and tonal variety of line add colouristic richness, such sketches provide evidence for Coughtry's statement, "I think I'm very much a draughtsman in my painting."

These recently acquired pencil sketches are important as documentation, as introductions to the related works, and as drawings in themselves. It is hoped through the Peggy Lownsbrough Fund to build a collection of such studies to constitute an important resource for both education and exhibition. The Foundation welcomes additional donations to enhance the collecting possibilities.

Marie Fleming is Associate Curator of Contemporary Art.

The year in review 1983-84

Retrospective exhibitions of Canadian artists Alex Colville and Murray Favro; an offering of Dutch masterpieces from the Mauritshuis in The Hague; a critical review of northern landscape traditions in *The Mystic North*; Ontario Indian art featured in a Gallery exhibition for the first time; trends in international art in an expressionist exhibition . . . The AGO presented a rich and varied program of exhibitions and activities in 1983/84, despite a continuing difficult economic environment. The year brought the acquisition of 380 works of art and a full schedule of 35 in-house exhibitions, with 28 shows in the Extension program.

Along with many other publicly funded institutions, the AGO experienced some limitations and even curtailment of services due to the funding restraint program coupled with inflation.

Pablo Picasso (Spanish, 1881-1973), *La Soupe*, 1902; oil on canvas, 38.5 x 46.0 cm. Art Gallery of Ontario, Gift of Margaret Dunlap Crang, 1983.

Anthony Caro (German, 1938–), *Titan*, 1964; steel painted blue, 105.5 x 366.0 x 290.0 cm. Art Gallery of Ontario, Gift of the Volunteer Committee Fund, 1983.

Alex Colville (Canadian, 1920–), *Girl on Piebald Horse*, 1952; glazed tempera, 57.7 x 35.5 cm. Collection of Dr. and Mrs. Daniel Silver, Toronto. From the exhibition *Colville*, held at the AGO July 22 to September 18, 1983.

But this was in part offset by generosity from the private sector — by donations of art, fund-raising for the AGO Foundation, and volunteer work.

The annual report lists an impressive number of important acquisitions, including an early work by Pablo Picasso, *La Soupe* (1902), acquired as a gift from Mrs. J. Harold Crang; *Faggot Gatherer in a Brittany Forest* (c.1895) by J.W. Morrice, gifted to the Canadian Historical Collection by Mrs. Henry R. Jackman; and *Titan* (1964) by Anthony Caro, a gift from the Volunteer Committee. Among significant loans was a large group of Henry Moore sculpture to the Metropolitan Museum of Art.

The Edward P. Taylor Reference Library and Audio-Visual Centre continued growth in service levels and recorded important acquisitions.

The Education Division's focus on rebuilding the School Visit program led to a 14 per cent gain over last year's attendance, with more than 27,000 students. Among the education adult and secondary level programs supporting the AGO's extensive program of special exhibitions, was a major symposium held in concert with *The Mystic North* exhibition. Programs introduced at experimental stages were aimed at primary level school students, the hearing and sight impaired, and plans are underway for senior citizen programs in the Fall.

There were a total of 850 volunteers — 456 Volunteer Committee members, 80 Junior Committee members, 180 Gallery Volunteers and 180 Special Exhibition Volunteers, all contributing time and energy to an organization that allows the satisfaction of real participation.

We urge you as a Member to attend the Annual Meeting on *Thursday, June 21 at 5:30 pm* to witness reports from the Director and the President, election by acclamation of ten Members of the Gallery to the Board of Trustees, and the presentation of financial statements. Several committees will present views. Questions are welcome, and the Annual Report for 1983/84 will be available for you to explore achievements of the year ending March 31, 1984.

Harald Sohlberg (Norwegian, 1869-1935), *Night*, 1904; oil on canvas, 113.0 x 134.0 cm. Trøndelag Kunstgalleri, Trondheim, Norway. From the exhibition *The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890-1940*, held at the AGO January 13 to March 11, 1984.

Annual Meeting of Art Gallery of Ontario to be held June 21, 1984

NOTICE OF ANNUAL MEETING

TAKE NOTICE THAT the Annual Meeting of Members of the Art Gallery of Ontario will be held in The Jackman Hall of the Gallery on Thursday, June 21, 1984 at 5:30 pm for the following purposes:

(a) to receive reports of the President and the Director on the operations of the Gallery for the year ended March 31, 1984;

(b) to receive financial statements of the Gallery for the year ended March 31, 1984 together with the report of the Auditor thereon;

(c) to record the election-by-acclamation by Members of ten Members of the Gallery to the Board of Trustees;

(d) to record appointment of seventeen Members of the Board of Trustees appointed as follows: College of Founders (5); Lieutenant-Governor in Council (10); The Council for the Municipality of Metropolitan Toronto (2);

(e) to record election-by-acclamation of three Members of the Gallery who, together with the President and Immediate Past President, will constitute the Nominating Committee of the Board of Trustees to nominate Gallery Members for election to the Board of Trustees at the 1985 annual meeting.

(f) to transact such other business as may properly come before the meeting.

Biographical information is set forth herein regarding nominees to the Board of Trustees and Nominating Committee whose nominations were filed with the Corporate Secretary. The expiry date for such nominations was on or before March 31, 1984 as announced in the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*.

By order of the Board of Trustees
Toronto, Ontario, March 31, 1984

Norman B. Walford
Corporate Secretary

REPORT OF PREVIOUS MEETING

A duly constituted meeting of the Members of the Art Gallery of Ontario was called to order by Mr. Michael M. Koerner, President and Chairman of the Gallery on June 23, 1983. Mr. Norman B. Walford, Corporate Secretary, acted as secretary of the meeting.

The following business was transacted:

Minutes of the annual Members' meeting held June 24, 1982 were approved.

There were no bylaw changes in the past year.

The Chairman announced that ten Members to the Board of Trustees elected from the Membership had been elected by acclamation and were recorded as follows: Dr. Robert Bandeen, Mrs. K.M. Graham, Mr. Keith Hendrick, Mr. Kenneth Jones, Mr. Michael Koerner, Mr. Peter Kolisnyk, Mrs. Carol Sprachman, Mr. Valentine Stock, Mr. Bruce Taylor, and Mrs. Barbara Wilkins.

Election by acclamation of Members of the Nominating Committee were recorded as follows: Mr. David Blackwood, Miss Kay Kritzwiser, Mr. Charles Pachter, Mr. George Gilmour (Immediate Past President), and Mr. Michael Koerner (President). The Immediate Past President and the President are *ex officio* Members of this Committee.

Appointment of trustees by other bodies were recorded as follows:

(a) College of Founders of the Gallery: Mr. Fredrik S. Eaton; Mr. R. Fraser Elliott; Mr. George W. Gilmour; Dr. Frederic L.R. Jackman; and Mr. John T. Johnson.

(b) Lieutenant-Governor-in-Council of the Province of Ontario: Dr. Robert M. Arn; Mrs. Margaret Bindhardt; Ms. Mina Dover Cohen; Mrs. Marilyn Conklin; Mr. Roger Davidson; Mr. J. Hans Kluge; Mrs. Anne Lind; Mr. Wally Majesky; Mrs. Elsie Anne Savoie; and Mr. Vincent Tovell.

(c) Council of the Municipality of Metro Toronto: Messrs. Frank Faubert and John Sewell.

The Director, William J. Withrow, gave a brief report of Gallery activities during the past year, and emphasized the efficiency measures and new fund-raising initiatives which were started to continue the level of public service. He highlighted the dedicated work of the staff, the contributions of the supportive group of volunteers, and the conscientious efforts of the Board and its Committees.

The President, Mr. Michael M. Koerner, gave a brief outline of the history of private and governmental support the Gallery has received since 1900. He stressed the importance of the continuation of private volunteerism in conjunction with governmental support.

He noted that the Annual Giving Fund campaign raised more money than in the year prior, and that the Government funding from the provincial government for the upcoming year will be marginally lower. Mr. Koerner advised the Membership of the formation of a commission to review the relationship of government to the arts under the Chairmanship of the Hon. Robert Macaulay. The Art Gallery will submit a brief, in which the importance of volunteerism, autonomy, and the rewarding of excellence will be stressed.

Copies of the annual report and Gallery Act and Bylaws were available at the meeting as well as a document containing activity reports of several committees and subcommittees of the Board of Trustees.

Mr. Aaron Milrad, Chairman of the Acquisitions Committee, gave a verbal presentation on acquisitions and exhibitions; Mrs. Carol Sprachman gave a report on education; Mr. Ian Woolley reported on fund-raising; Mrs. Gretchen Ross, President of the Volunteer Committee, reported on volunteers' activities, and Mr. Kenneth Jones, Chairman of the Finance Committee, gave a brief report on finances.

A representative of Clarkson Gordon, Chartered Accountants, the Gallery's auditor, read the firm's certificate of accordance.

The President answered questions raised from the floor on the reports, and a representative of the Gallery Members thanked the President and Director for their excellent effort, and wished them continued success in managing the Gallery affairs in an efficient manner.

There being no other business the meeting was terminated.

INFORMATION SUPPLEMENT

Further to the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*, no other nominations than those presented by the Nominating Committee have been received by the Corporate Secretary for either the Board of Trustees or the Nominating Committee. Therefore, according to the Bylaws, those nominated will be elected by acclamation at the annual meeting without vote or ballot.

Similarly, no motions on any issue requiring decisions have been submitted by Members to the Corporate Secretary of the Gallery pursuant to the Preliminary Notice of Meeting published in the March/April issue of *The Gallery*. Therefore, no resolutions will be made.

Those nominated to the Board of Trustees to be elected by acclamation at the meeting are: Dr. Robert A. Bandeen, Mr. Fredrik S. Eaton, Mrs. K.M. Graham, Mr. Keith C. Hendrick, Mr. Kenneth A. Jones, Mr. Peter H. Kolisnyk, Mrs. Shirley Levy, Mrs. Carol Sprachman, Mr. Valentine N. Stock, Mr. Ian C. Woolley.

Those nominated to the Nominating Committee to be elected by acclamation at the meeting are: Mrs. Flora Agnew, Mr. David Blackwood, Mr. Peter A. Hertzberg.

Biographical information on all nominees is alphabetically set forth below.

BIOGRAPHICAL INFORMATION

Flora Agnew

Flora Agnew was born in Lindsay, Ontario and educated at the Bishop Strachan School, Toronto, and the University of Toronto. She is currently Chairman of the Board of Governors, Bishop Strachan School. She is a past President of the Volunteer Committee of the Gallery, and was Chairman of *The Dinner Party (Judy Chicago)* a project of the Committee when it was exhibited at the Gallery in 1982. She has served as an Associate from the Membership, and has been a member of the Board of Trustees. She is a member of the Membership Committee, and The Grange Committee (Board).

Robert A. Bandeen OC, KStJ, PhD, LLD (Hon.), DCL (Hon.)

Educated at the University of Western Ontario (BA) and Duke University (Ph.D., Economics), Mr. Bandeen is Chairman, President and Chief Executive Officer of Crown Life Insurance Company. Former President and Chief Executive Officer of Canadian National Railways (1974-1982), he is also Vice-Chairman of Crownx Inc., Chairman of the Board of Crowntek Inc., and serves as a Director of BP Resources Canada Inc., Consolidated-Bathurst Inc., and C-I-L Inc. He is Chairman of the Bach 300 Committee (CentreStage Company). He is a Chancellor of Bishop's University and a member of the Board of Trustees of Lester B. Pearson College of the Pacific. Mr. Bandeen is a member of the Board of Trustees of the Gallery.

David Blackwood

A professional painter and printmaker, born in Bonavista Bay, Newfoundland, David Blackwood received several Newfoundland Government Arts and Letters Awards while still in high school, and graduated from the Ontario College of Art in 1963 with honours and a scholarship to explore major art collections in the United States. The same year he was awarded the Ingres Medal by the Government of France for draughtsmanship, and spent 1963-64 on staff at the Ontario College of Art as a Technical Assistant in Printmaking. He was Artist-in-Residence at Erindale College, University of Toronto, and is Head of Art at Trinity College School, Port Hope. He is represented in the collections of the National Gallery, the Art Gallery of Ontario, the Montreal Museum of Fine Arts, and the Uffizi in Florence. He is a member of the Gallery's Nominating Committee.

Fredrik S. Eaton, BA, LLD

Fredrik S. Eaton is Chairman, President and Chief Executive Officer, The T. Eaton Co. Limited; and President and Director, Eaton's of Canada Limited. He is Vice-President and Director: Argus Corporation Limited; Telegram Syndicate Limited. Director and Member of Executive Committee: Telegram Corporation Limited; Hollinger Argus Limited. Director: Baton Broadcasting Incorporated; CFQC Broadcasting Limited; CFTO Limited; Glen-Warren Productions Limited; C.F. Haughton Limited; The Toronto-Dominion Bank; Norcen Energy Resources Limited; The Ravelston Corporation Limited.

Mr. Eaton was born in Toronto and attended Upper Canada College; and the University of New Brunswick (BA, Honorary LLD)

He is a Founder Member and Trustee, Art Gallery of Ontario and was Co-Chairman with former President Edmund Bovey of the fund-raising drive to finance the expansion of the Art Gallery of Ontario in 1974. He has been Chairman of the Contemporary Art Purchase Committee and Capital Campaign Committee, and is currently a member of the AGO 2000 Committee, Vice-President of the Gallery, and a member of the Executive Committee.

ANNUAL REPORT

Members wishing to receive a copy of the 1983-84 Annual Report of the Art Gallery of Ontario are asked to write the Membership Office, enclosing their name and mailing address. A copy will be sent following the Annual Meeting on June 21.

Kathleen M. Graham

K.M. Graham is a professional painter exhibiting in Canada, the USA, and Europe. She graduated from the University of Toronto (BA) and was an active member of the Gallery's Women's Committee 1955-64. She is a member of the Board of Trustees.

Keith C. Hendrick

Educated at the University of Toronto (BASc) and Oxford University (MA), Mr. Hendrick is President of Noranda Sales Corporation Ltd., and a Director of Brunswick Mining and Smelting Corporation, Simon-Carves of Canada, Rudolf Wolff, London. The Centre for International Business Studies, International Copper Research Association, The Silver Institute and other international organizations. He is also Chairman of the International Lead Zinc Research Organization, Past Chairman of the Canadian Export Association and the Zinc and Lead Development Associations, Governor of the Canadian Association for Latin America, and a Member of the Export Trade Development Board. He is Chairman of the Gallery's Annual Giving Fund Committee, and a member of the Board of Trustees.

Peter A. Hertzberg

Educated at the Royal Military College in Kingston and at the University of Toronto, Mr. Hertzberg served with the Royal Canadian Engineers at home and abroad from 1941-47. He is President of Proctor & Redfern Limited, Consulting Engineers and Planners and is a member of the Association of Professional Engineers of Ontario, the American Society of Civil Engineers, Association of Consulting Engineers of Canada, and Military Engineers Association of Canada. He is on the Board of Governors of Massey Hall and Roy Thomson Hall and a member of its Property Committee. He is a Former Trustee and Vice-President of the Gallery and former Chairman of its Building and House Committees.

Kenneth A. Jones

Educated at the University of British Columbia (B. Comm.) and the University of Southern California (post-graduate studies in Business Administration), Mr. Jones is Vice-President, Eaton Travel Limited and Eaton's Contract Sales Division, and a Director of The T. Eaton Co. Limited. He is Vice-President of The Board of Trade of Metropolitan Toronto, serves on committees for The Canadian Chamber of Commerce, and is a member of the National Board of Directors of Junior Achievement of Canada. He is Chairman of the Gallery's Finance Committee, and a member of the Board of Trustees.

Peter Kolisnyk

A professional artist who has exhibited since 1958 in solo and group exhibitions in Canada and the USA, Mr. Kolisnyk is represented in private and public collections in Canada, England, and the USA. He has been awarded the sculpture prize "Canadian Artists '68"; Canada Council Senior Arts Grant 1975-76; Ontario Arts Council Grants 1975-83, and has extensive teaching, lecturing, and advisory experience. He has been lecturer and Director of Art Program, Department of Multidisciplinary Studies, Glendon College, York University, Toronto, since 1975 and is a Member of The Royal Academy of Arts, Canadian Society of Painters in Watercolour, and Canadian Artists Representation of Ontario (CARO), as well as the Gallery's International Contemporary Collection Committee. He is a member of the Board of Trustees.

SHIRLEY LEVY (Mrs. H.S. Levy)

Shirley Bohnen Levy was born in Montreal, and at a young age moved to Toronto where she has lived ever since. She attended the Ontario College of Art for 2 years, and studied music at the Royal Conservatory of Music, where she received an ATCM, and then taught piano. In the past she has worked as a volunteer for the United Appeal of Toronto, Toronto Hadassah Organization and the Members Committee at the Royal Ontario Museum. She joined the Volunteer Committee of the Art Gallery of Ontario in 1964 and has served on the executive in various positions, the most recent being Chairman of The Reproduction Shop from 1971-81. She is President elect of the Volunteer Committee and an associate of the Board of Trustees.

Carol Sprachman

Carol Sprachman was born in Toronto and educated at Jarvis Collegiate and Oberlin College, Ohio, USA (BA, English major). She has worked as production assistant for *Canadian Homes & Gardens*, Maclean-Hunter; has served on the Advisory Board of the Toronto Sculpture Garden, and is a Vice-President of the Canadian Federation of Friends of Museums. Mrs. Sprachman joined the Gallery's Junior Women's Committee in 1960 and was Chairman in 1964. She joined the Women's Committee in 1965 and was Chairman of Art Rental Service 1972-75. She was Chairman of the Volunteer Committee 1977-79 and coordinated volunteer activity for the Tutankhamun Exhibition in 1980. She has served on the Community Relations Committee and the Annual Giving Fund as Chairman, Special Names, and is a member of the AGO 2000 Committee, and Chairman of the Print and Drawing Committee. She is a member of the Board of Trustees.

Valentine N. Stock

Valentine Stock was born in Toronto, educated at University of Toronto Schools and graduated from the University of Toronto (BASc Engineering Physics). He joined Duplate Canada Ltd. in 1947; Henry A. Martin Ltd. in 1954; and Canada Packers Inc. in 1958. In 1967 he was President, The Canadian Chromalox Co. Ltd.; in 1971 Executive Vice-President and 1972 President, Canadian Corporate Management Co. Ltd.; in 1974 Director, 1978 President and 1980 Chief Executive Officer, Canada Packers Inc. He is a Director and Vice-Chairman of Consumers Glass Co. Ltd.; Director of Eaton's of Canada Ltd., P.P.G. Industries Canada Ltd., Dome Mines Limited, and Duplate Canada Inc.; and Director and Chairman of Norwich Union Life and Norwich Union Fire Insurance Societies. He is a member of the Association of Professional Engineers and Governor, Chairman, and Member of the Executive Committee, Olympic Trust of Canada. Mr. Stock is a Vice-President of the Gallery and Executive Committee member, Chairman of the AGO 2000 Committee, Chairman of the Foundation Committee, and the Audit Committee, and a member of the Board of Trustees.

Ian C. Woolley

Ian C. Woolley was born in New Zealand in 1922, served with the RNZAF, RCAF & RAF during World War II, then emigrated to Canada and has resided in Toronto since 1946. He obtained his Chartered Accountant's degree in 1949 with Clarkson Gordon, then spent 15 years with Dominion Securities Ames and, since 1969 he has been a director of Wood Gundy and is currently Vice-President, Corporate Affairs. He has been a director of the United Way of Metro, The Canadian Red Cross, and the Festival Singers of Canada.

EVENTS

Exhibitions

Hockney Paints The Stage
Sam and Ayala Zacks Wing
June 8 through August 12
The first comprehensive presentation of David Hockney's designs for operatic productions in North America and England. Featured will be designs for the Glyndebourne Festival productions: *The Rake's Progress*, *The Magic Flute*; and the Metropolitan Opera's productions of *The French Triple Bill* and *The Stravinsky Triple Bill*. Organized by the Walker Art Center, Minneapolis in November 1983. Major funding was provided by Honeywell Inc. Additional support from the National Endowment for the Arts. The Toronto presentation sponsored by Midland Bank Canada.

Leonardo: Studies for the 'Last Supper' from the Royal Library at Windsor Castle
Gallery of Contemporary Art
June 2 through August 12
Leonardo da Vinci's mural of the *Last Supper* is the subject of this scholarly exhibition, which features rare preparatory drawings from the collection of Her Majesty Queen Elizabeth II. Presented by Olivetti Canada Limited.

Old Master Drawings from the Museum of Art, Rhode Island School of Design
Margaret Eaton Gallery
through July 15
Drawings dating from the 15th through the 18th centuries. Includes major artists such as the Tiepolos, Piranesi, Poussin, Boucher, Rembrandt, Gainsborough. Organized and circulated by the Museum of Art, Rhode Island School of Design.

Francis Silver 1841-1920
Gallery E
June 15 through August 5
An exhibition of about 30 paintings and six murals by Nova Scotia folk artist Francis Silver. The works depict the social, political, and economic times in Canada at the turn of the century. Organized by the Art Gallery of Nova Scotia to circulate in Prince Edward Island, Newfoundland, and Ontario.

George Bottini: Painter of Montmartre
Margaret Eaton Gallery
July 21 through August 19
A selection of about 60 watercolours, oils, gouaches, prints, drawings, and illustrated books by George Bottini, whose work recorded life in Montmartre at the turn of the century. Organized by the Miami University Art Museum, Oxford, Ohio.

Visions and Victories: Canadian Women Artists 1914-1945
Gallery E
through June 10
A selection of works by Canadian women painters and sculptors who made a significant contribution to the mainstream of Canadian art in the first half of the 20th century. Organized by the London Regional Art Gallery to circulate nationally.

Norman Cohn: Portraits
Signy Eaton Gallery
through June 17
Video works from the last ten years that trace the development of Cohn's unique, non-verbal narrative format.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings from the Gallery's Permanent Collection and long-term loans; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Leonardo da Vinci (Italian, 1452-1519), *Study for the Apostle James the Greater and Architectural Sketches;* red chalk and pen and ink, 25.0 x 17.0 cm. Collection of Her Majesty Queen Elizabeth II, Windsor, England.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Walter Trier Anteroom and Gallery
Selections from the Trier-Fodor Foundation Gift.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

These exhibitions will be circulated by the AGO Extension Services. Dates are subject to change.

June 1984

Oscar Cahén
Memorial University Art Gallery, St. John's, Nfld.
through June 3

The Clichés-Verre of the Barbizon School
Art Gallery of Algoma, Sault Ste. Marie
June 7 – July 8

Alex Colville: A Retrospective
Vancouver Art Gallery
June 15 – August 5

Eden Revisited: Graphic Works by German Romantic Artists
Burlington Cultural Centre
through June 3

Murray Favro: A Retrospective
Art Gallery of Windsor
through June 3

The Hague School: Collecting in Canada at the Turn of the Century
Art Gallery of Nova Scotia, Halifax
June 14 – July 15

Simon Harwood: Still Life in Relief
The Lindsay Gallery
June 15 – July 14

Norval Morrisseau and the Emergence of the Image Makers
Thunder Bay National Exhibition Centre and Centre for Indian Art
through June 17

Rideau
Aurora Public Library
through June 17

W.J. Wood: Paintings and Graphics
Timmins Museum: National Exhibition Centre, South Porcupine
June 9 – July 8

July 1984

Christopher Broadhurst: Paintings
Belleville Public Library & Art Gallery
July 5 – 30

Oscar Cahén
Art Gallery of Windsor
July 15 – August 12

Eden Revisited: Graphic Works by German Romantic Artists
London Regional Art Gallery
July 2 – August 19

Simon Harwood: Still Life in Relief
Atikokan Centennial Museum
July 27 – August 26

Norval Morrisseau and the Emergence of the Image Makers
Chatham Cultural Centre
July 6 – 29

Spirits and Transformation
Temiskaming Art Gallery, Haileybury
July 2 – 21

"Artists With Their Work" Programs

Therese Bolliger, Mark Gomes and Judith Schwarz: Group Outdoor Sculpture Exhibition
Art Gallery of Peterborough
Peterborough Summer Festival
continues through July 2

Anne Meredith Barry: Graphics
Tom Thompson Memorial Gallery and Museum of Fine Art, Owen Sound
June 8 – 24

Renee Van Halm, Susan Schelle and An Whitlock: Group Outdoor Sculpture Exhibition
Laurentian University Museum and Arts Centre, Sudbury
July 1 – September 3

To be Announced
Barrie Public Library Gallery
July 1984

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk.

Schedule for June

Tuesday – Friday at 12:15 pm & 2:00 pm
Thursday at 7:30 pm
Saturday at 11:30 am* & 2:00 pm
Sunday at 11:30 am & 4:00 pm
Sunday "Talk of the Week" by Gallery staff at 2:00 pm

Schedule for July

Tuesday & Thursday at 2:00 pm
Thursday at 7:30 pm
Saturday at 2:00 pm* & 3:00 pm
Sunday at 1:00 pm, 2:00 pm & 3:00 pm

*On the last Saturday of each month, this talk will be signed for the hearing impaired.

For group tours contact the Scheduling Office, Education Services, ext. 200 or 202.

Courses

The High Renaissance: Leonardo, Raphael, Michelangelo
The Jackman Hall
Tuesday afternoons, July 3, 10, 17: 1:30 – 3.30 pm
OR
Wednesday evenings, July 4, 11, 18: 6:30 – 8:30 pm
To complement the exhibition of Leonardo da Vinci's studies for the *Last Supper*, Francis Broun, MFA, will discuss the work of the three great masters of the Italian Renaissance.
Course Fee: Members, students, senior citizens $15; non-Members $20. Tickets may be ordered from the Scheduling Office, Education Services. See box on page 8. Please indicate the series of your choice.

Lectures

Leonardo da Vinci's 'Last Supper'
The Jackman Hall
Sunday, June 3, 3:00 pm
Francis Broun, Lecturer, Adult Programs, will discuss the history and the significance of Leonardo's masterpiece. Free with admission, but tickets are necessary and can be obtained from the Information Desk on the day of the lecture.

Hockney Paints the Stage
Activity Centre
Saturday, June 9, 2:30 pm
David Hockney will discuss the relationship between the themes of his paintings and his vibrant designs for the stage.

General Admission $4; students and senior citizens $2. Tickets available in advance at the Information Desk.

Activity Centre

Advanced Studies in Visual Arts 1984-85
September 22, 1984 – June 1, 1985
We invite applications from secondary school students for adjudication for entrance to the 1984-1985 program year. Students must submit slides of 12 examples of original work for the Studio Program. Up to five original papers on an aspect of art history, an analysis of a major work, or original student poetry or prose may be presented for application to the Art History/Criticism Program. All applicants must submit a brief statement (250 words) explaining their interest in the course and a description of previous art-related experiences along with letters of recommendation from their art teachers. Thirty classes are held Saturdays, September 22, 1984 to June 1, 1985. Tuition: $150 for Members, $175 for non-Members.

Gallery School Annual Exhibition
Activity Centre
June 14, 15, 16
Our annual exhibition includes work by each student from the Junior Gallery School, and from the Advanced Studies in Visual Arts program. It opens in the Activity Centre on Thursday, June 14, 4-9 pm and continues Friday and Saturday, 11 am to 5 pm.

Summer Art Studio for Kids 1984
Activity Centre
July 2-27
The curriculum for the summer session of the Junior School includes drawing, painting, printmaking, and sculpture. Classes are Monday to Friday, 9:30 am – 3:30 pm, for a two-week period: 8 to 10-year-olds attend July 2-13; 11 to 13-year-olds from July 16-27. Students aged 14-18 may register for either a two-week period or for the entire month and will receive instruction in drawing and painting. Registration will be held on Wednesday, June 6, 7-9 pm, on a first-come basis. Tuition: $125 for Members, $150 for non-Members.

Super Summer, Super-8 Animation Studio
Activity Centre
July 2-27
Students aged 8-13 receive instruction in a full range of super-8 film animation techniques from flip books to sound cartoons. Classes are Monday to Friday, 9:30 am – 3:30 pm for a two-week period: 8 to 10 year-olds attend July 2-13; 11 to 13-year-olds attend July 16-27. Registration will be held on Wednesday, June 6, 7-9 pm, on a first-come basis. Tuition: $150 for Members, $175 non-Members.

Senior School
Activity Centre
June 20 – August 9
Studio art courses for adults that are taught by professional artists are available to the novice as well as to the more experienced student. Courses are offered on Wednesday and Thursday evenings from 7-10 pm and include drawing fundamentals, life drawing, printmaking, watercolour, as well as beginning and advanced painting. Registration is accepted by mail or in person, and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition: $95 for Members, $110 for non-Members for eight three-hour classes. $10 studio fee for printmaking classes. Cheques may be post-dated to June 20. No refunds after first week of classes. Faculty and course offerings subject to change and available on sufficient registration only. Call Activity Centre, at 977-0414, ext 369 for further information.

Members' Activities

Tickets for Members' Activities must be obtained *in advance* from the Volunteer Office by following the instructions on page 8.

Art & Apéritif
Join us each Thursday at the Membership Desk in the Lobby for a talk or tour at 5:30 pm, and an informal get-together with fellow Members and the tour guide in the licensed Members' Lounge. No reservations necessary. For topic call the Information Desk on the day of the tour.

Art in the Morning
Join us for coffee at 9:30 am in the Members' Lounge. Tour at 10:00 am. Tickets $3 required *in advance*.

Hockney Paints the Stage
Wednesday, June 13
Join us for the last program before summer. Enjoy a close look at the famous set designs for opera and ballet, creations of English artist David Hockney. David Wistow will tour.

Sunday Start with Art
Join us for juice, coffee and croissants at 11:15 am in the Members' Lounge followed by a tour at noon. Tickets $4 required *in advance*.

Hockney Paints the Stage
Sunday, June 10
Explore the exuberant conception of David Hockney's dramatic designs.

Impressionism
Sunday, July 15
Brunch on the Garden Terrace, weather permitting, followed by a tour of Impressionistic works in the Gallery's Permanent Collection.

Images of Ontario
Sunday, August 19
The development of Ontario is traced through its art.

Special Evenings for Members
Join us for a tour at 6:00 pm followed by dinner in The Restaurant at 7:15 pm. Tickets $20 including tax and gratuity are required *in advance*. If a special diet is required, please inform the Volunteer Office when ordering tickets.

Hockney Paints the Stage
Wednesday, June 13
Mr. John Leberg, a director of the Canadian Opera Company and its operations director for the last 15 years, will tour this show.

The Age of Elegance: France in the 18th Century
Wednesday, August 15
Enjoy a tour of our masterpieces. Note: Tour at 6:00 pm, dinner at 7:15 pm.

Dessert and Coffee
Join us for a tour at 7:00 pm, dessert and coffee at 8:00 pm. Tickets $9 including tax and gratuity are required *in advance*.

Summer Impressions
Wednesday, July 11
Tour our collection of Impressionists with one of our docents, followed by a sumptuous strawberry dessert on the Garden Terrace.

Noon-Hour Concerts

Jazz Break
Walker Court
June, 12:30 pm
The AGO in collaboration with the Toronto International Festival presents a series of nine jazz concerts in three parts. The first focuses on the fusion aspect, demonstrating the versatility of jazz music and its interpreters. The second segment explores the avant-garde development of the jazz form. The final set of three concerts features a nostalgic reminder of the more traditional forms of jazz. All concerts begin at 12:30 pm.

Wednesday, June 13	Don Pullen
Thursday, June 14	Jane Fair Quartet
Friday, June 15	CCMC
Wednesday, June 20	Bill Smith Ensemble
Thursday, June 21	Maarten Van Regteren/Altena Quartet
Friday, June 22	Strangeness Beauty II
Wednesday, June 27	The Royal Society Jazz Orchestra
Thursday, June 28	Jim Buckman & The Toronto Jazz
Friday, June 29	The Hot Antic Jazz Band

Shops and Services

The Reproduction Shop
Create a new look for your home or cottage with posters and reproductions, framed or museum mounted. 10% Members' discount. A project of the Volunteer Committee.

The Jewellery Shop
Gifts for Business: speakers gifts, volume convention items, custom designs for special company presentations. The shop features a selection of superb designer jewellery by Canadian and international artists. A project of the Volunteer Committee.

Art Cart
Children's summer leisure time will be creative and fun with inexpensive toys, favours, treats, and do-it-yourself items priced under $5. A project of the Junior Committee.

The Book Shop
A selection of Toronto Sesquicentennial titles are available:
Toronto in Art by Edith G. Firth at $50
Toronto by Rudi Christl and William Kilbourn at $40
Toronto: The City of Neighbourhoods (with introduction by Harold Town) at $17
Original Toronto by Lucy Booth Martyn at $25
A Toronto Almanac by Mike Filey at $18
City Light: A Portrait of Toronto by John de Visser at $25

Edward P. Taylor Audio-Visual Centre
Slides, videotapes, and media kits relevant to art history available for loan or used in the Centre. A free catalogue lists material available for loan. For use of video facilities, an appointment is advised (ext. 258).

The Restaurant
The popular main-floor dining room offers a diverse menu at reasonable prices. A charming summer terrace open for lunch or dinner. Selections from an international menu. Fully licensed. Reservations acceptable.

The Coffee Shop
A pleasant stop on your AGO tour, for a snack or a cup of gourmet coffee.

The Grange

Entrance to The Grange is through the Art Gallery of Ontario. From May 24 to Thanksgiving, visitors may enter through the front door of the Grange.

Adult tours arranged by calling The Grange Office at 977-0414, ext. 237. School tours are arranged by contacting the Education Scheduling Office, ext. 200.

Exhibitions
The Art Museum in The Grange 1910-1918 in the Music Room. Wanted: Volunteers to spend four hours a *weekend* in the 19th century. Please call 977-0414, ext. 237.

Members' Services

The Members' Lounge
Meet for drinks or a light luncheon in the elegant lounge overlooking the Walker Court, reserved for Members' and their guests. A selective menu. Fully licensed. No reservations.

Art Rental Service
Reflecting Toronto's current art scene, this extensive selection of paintings, prints, photographs, and sculptures changes frequently. Rent or purchase. A Project of the Volunteer Committee.

THE GALLERY
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Publisher
Manager, Membership Services
Anne Greaves

Editor
Judith Malone

Copy Editor
Catherine Van Baren

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Art Tours

Brochures for the following art tours available on request from the Volunteer Office.

Impressions of France: An Autumn Journey
September 12-25, 1984
A grand tour of Impressionist and 20th-century art and the landscape in which it was created. Travel to Monet's Giverny and van Gogh's Arles. Visit museums, chapels, and studios that exhibit works by Chagall, Matisse, Cézanne, and Picasso. The finest accommodation and cuisine will be available.

Japan
October 19 – November 5, 1984
Sold out. Watch for information on a possible spring repeat trip.

Looking Ahead . . .
Barcelona and Madrid in Spring of 1985; Italy in Fall of 1985, and New Mexico in Fall of 1985.

A Sesquicentennial Celebration
The Art Gallery of Ontario, Volunteer Committee
invites you to

A Gathering at The Grange

Friday, June fifteenth
nineteen hundred and eighty-four
Cocktail Dance

5:30–8:30 pm
Dress: Period Costume requested

$50 per person
(Includes $15 to The Grange)

R.S.V.P. Volunteer Office

Marc Chagall (Russian, 1887–), *Peintre à la Tour Eiffel*, 1957, lithograph, 65.8 x 50.5 cm (paper). Art Gallery of Ontario, Gift of Walter Carsen, 1981.

General Information

Admission
Adults: $3.50
Seniors with cards: $1.50; FREE on Thursdays. Students, full-time with cards: $1.50.
Members, accompanied children under 12: FREE
Thursdays, 5:30–9:00 pm: FREE to everyone.

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership
Categories include: Individual $30; Family $40; Student $15; Supporting $100 (tax deductible). As a new service, Membership now accepts Visa and MasterCard.

Gallery Shops
The Book Shop and The Reproduction Shop are open daily 10:30 am–5:30 pm; Wednesday, Thursday 10:30 am–9:00 pm; The Jewellery Shop: Monday 12:00–4:00 pm and regular Gallery hours; Art Cart: Tuesday–Friday 11:00 am–2:00 pm; Saturday and Sunday 12:00–4:00 pm.

Art Rental Service
Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11:00 am–4:00 pm; Thursday 11:00 am–9:00 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday from 11:00 am–5:00 pm; Thursday to 8:30 pm through May 17.

Gallery Hours
Tuesday, Friday, Saturday, and Sunday: 11:00 am–5:30 pm; Wednesday, Thursday: 11:00 am–9:00 pm. Closed Monday. (The Restaurant and Shops open).

The Grange Hours
Daily 12:00–4:00 pm; Thursday 12:00–4:00 pm and 6:00–9:00 pm. Closed Monday.

The Restaurant
Luncheon served daily from noon. Dinner served Wednesday and Thursday 5:00–8:30 pm.

The Coffee Shop
Open Tuesday to Sunday 11:30 am–5:30 pm. Closed Monday.

The Members' Lounge
Open to Members and their guests from noon–5:30 pm; Wednesday and Thursday from noon–9:00 pm. Closed Monday.

Cameras
To protect works of art, we ask visitors not to take lighting units, flashes or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Permission is required for reproduction. Thank you for your cooperation.

Address/Telephone
317 Dundas Street West, Toronto, Ontario M5T 1G4 (416) 977-0414.

HOW TO ORDER

For tickets, reservations, course registration, information, please follow instructions in Events listings and the following procedure:

Address the *department specified* in Events' listing.

Specify date, name of event, date, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

For tickets include a stamped, self-addressed envelope.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

ADDRESS CHANGE

Please inform the Membership Office by:

Mailing new address with a previous mailing label OR

Telephoning new address giving your membership number (on mailing label).

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

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10854 Toronto

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